



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

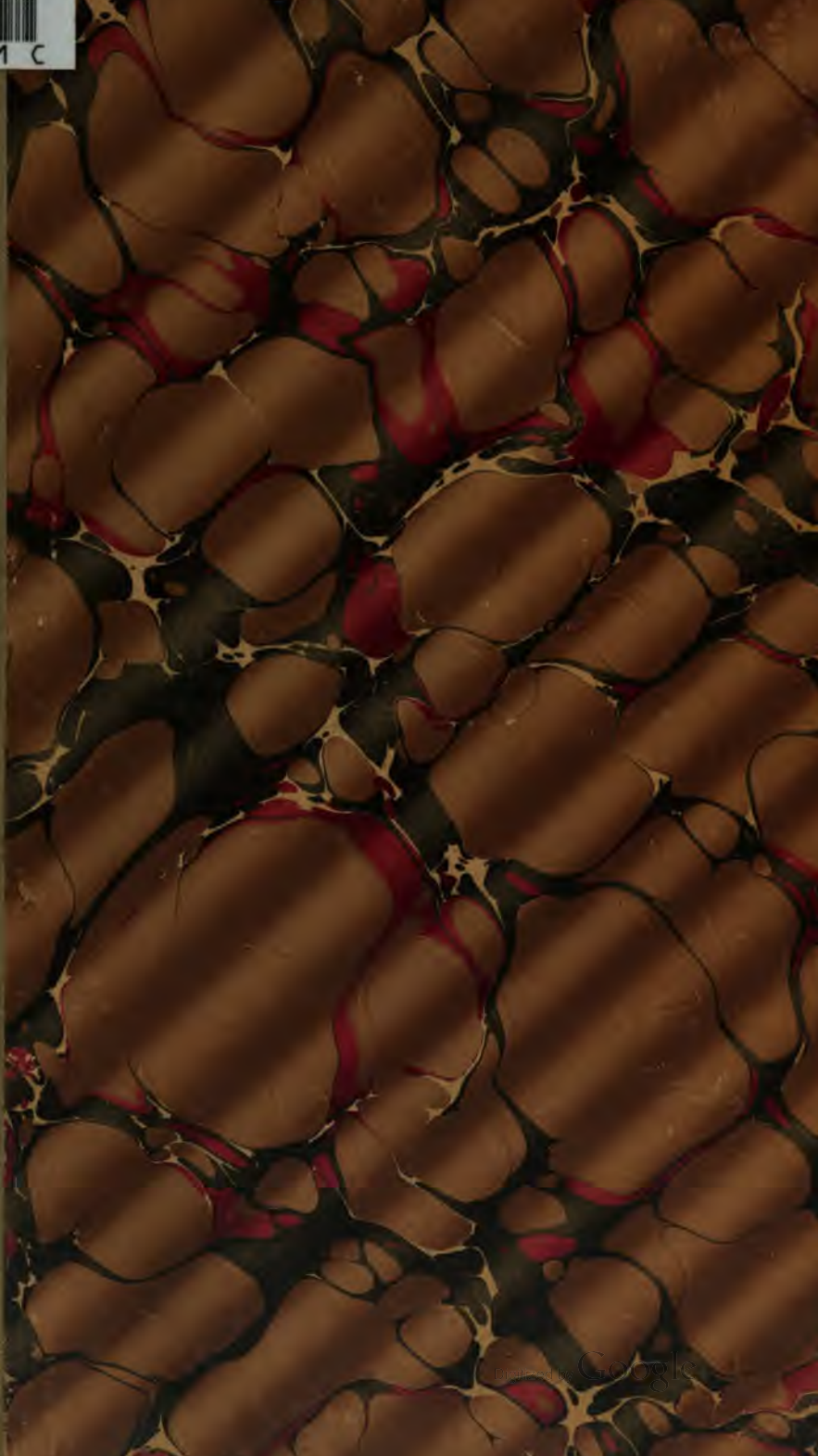
We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

FL 15YM C





*From the Library of the
Fogg Museum of Art
Harvard University*

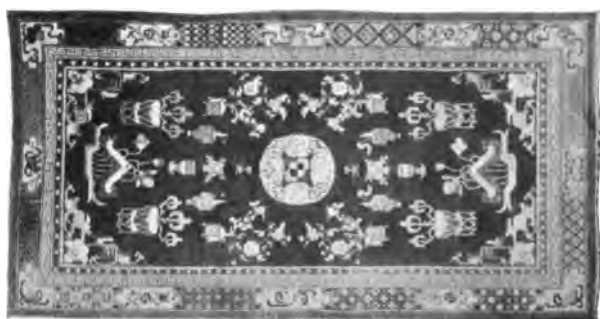


ORIENTAL RUGS



AN ORIENTAL LOOM

ORIENTAL RUGS



By
ARTHUR URBANE DILLEY

A. U. DILLEY & CO., INC.
Dealers in Oriental Rugs
5 PARK STREET
BOSTON



acc. no. 1457

Gift of Dr. Ross.

Jan. 8, 1918

1085
D58

Copyright, 1909, by
ARTHUR URBANE DILLEY

The Tudor Press, Boston

HOW TO SELECT ORIENTAL RUGS

MANY purchasers of oriental rugs are unaware that the methods of manufacture in the East have changed greatly in the last thirty years, and that the change has an important bearing upon the character, condition, and quality of the rugs now offered for sale. Between 1875 and 1890 it was a comparatively easy matter to purchase a good rug for the price which many dealers ask for a poor one to-day. Not all the rugs offered for sale were good, even then, but the majority of them were honest, individual, and cheap, partly because most of them were "home rugs"; that is, rugs made in Eastern homes, for use in the East. Rugs offered for sale to-day are, in most cases, not home products, made for Eastern use, but hand-woven factory products made to sell in the West and to sell quickly. Some of them are very good, some ordinary, some very bad.

**Present
conditions**

It is this condition which makes it important to the purchaser of rugs who desires to buy intelligently that he should learn how to examine a rug and estimate its value. The purpose of this book is to present some facts which will help lovers of good rugs to select them discriminatingly.

The first question which the rug buyer should ask himself is, What is the material of the rug? If it is wool, is it all wool, or is there jute and other fiber, cotton, hair, or silk used with it. The second question concerns the quality or grade of the material, and the third question its disposition and relative strength.

**The first
question**

The bearing of the first question lies in the fact that jute and some other fibers which may be mixed with wool are brittle and rot, and that jute and cotton are cheap materials. Jute breaks off

Page Five

and sweeps out when the rugs are cleaned, and rots when wet, thereby loosening the texture of the whole rug, to its great detriment. Cotton warp and weft, though cheaper than wool, is harder and stiffer than a wool foundation, and rugs which contain it ordinarily lie better. Cotton occurring in the pile, as it often does in certain rugs — in parts of the design in Ghiordes rugs, for example — wears well and by remaining white and sharp, gives “snap” and freshness even after the rug has attained great age. Silk and hair in the pile gives pleasing color and variety.

The second question, concerning the quality of material, is also important. Rug material varies in cost all the way from two cents to thirty-five cents a pound, and in character from the softest and most tender to the strongest and most rigid. The best is both strong and rigid. Pile material that packs down is lifeless and unattractive. It is important that a purchaser should know whether he is paying for the pick of the fleece or for what is essentially waste product.

The third question, concerning the disposition and relative strength of the material, involves examination of the weight of warp, weft, and pile. The warp should be heaviest, strongest, and thickest, the pile next, and the weft lightest, though not too light. If the warp is lighter than the pile, and the pile is compact, the warp is likely to break in handling. If the warp is light, and the weaving loose, the rug will pucker and creep on the floor and no amount of stretching will keep it in shape. The weft should be strong enough to hold the fabric together, despite rough handling. If the pile is lighter or shorter than it should be, the rug will not give good service. In a few years it will be worn to the warp and worthless.

Certain other inquiries are hardly less important than the three questions which have just been named as fundamental. One is, how well is the material woven? The essential matter here is not only the number of knots to the square inch — that is, the fineness of the weaving — but also the tightness of the individual knots. As most modern oriental rugs, especially in carpet sizes, are made in three to five different grades, it is very important to the buyer whether he is considering the best or the poorest. A margin of fifty to two hundred or more dollars between the quality represented and the quality offered is not uncommon. It is very important to the buyer that the knots be firmly tied. Knots poorly tied pull out easily at the back and loosen in service. Finally, the weaving should be so finished at the ends that the last rows of knots will not work away.

Some other
important
inquiries

Another matter for the buyer to consider is the condition of the material and the weaving. Is it worn? Is it moth-eaten? Is it dry and dead? Is it cut? Is it pieced? Is it crooked? Is it loose? If any of these conditions exist the rug has lost value. Old rugs that are worn to the foundation in spots are much less desirable for service than those with pile of fair depth that is worn evenly. The repair of mothholes, if they are numerous, is expensive and unsatisfactory. A few bale-hook holes need give no concern. As rugs are handled they are inevitable. Rugs that are dry and rotten from age — and there are such — are worthless. They usually break in seams along the line of the warp; in other words, the weft threads, which are the lightest threads in the rug, give way first. Rugs that have been cut to eliminate worn sections or to fit rooms have been weakened. Rugs that have been pieced are ordinarily spoiled in design as well as weakened. These deep and serious defects

Condition

of a rug are easily detected by holding it to the light, and by examining carefully the back. Crooked weaving shows carelessness on the part of the maker. It detracts from appearances and does not, therefore, enhance value. Looseness of weave, resulting from long service and innumerable beatings and washings, is a condition of dissolution. The prospective purchaser will do well to remember that although, as is commonly said, a rug may improve with age, meaning in appearance, it never grows firmer and stronger.

Dyes

There is also the question of the kind of dye. Three kinds are used in oriental rugs — vegetable dye, animal dye, and modern aniline dye. They vary in cost from sixty cents to ten dollars a pound. It is important to the purchaser, therefore, to know whether he is buying good dye or poor. Of two Kazak rugs belonging to the writer, absolutely similar in design, size, and intent, and to the inexperienced rug buyer apparently of similar value, one is worth at least ten times as much as the other simply because of the difference in dye.

“Treatment”

The final question before the rug buyer is whether the dye has been “treated”; in other words, whether the rug has been “doctored,” “pickled,” washed, or boiled. Much has been written concerning “treatment” processes. Reduced to its simplest terms, “treatment” means the application of chloride of lime, peroxide of hydrogen, or oxalic and sulphuric acid, either in a bath or with a brush. The purpose of this “treatment” is, by reducing the harsh colors of a new fabric, to obtain the harmony of color characteristic of age. The results may be satisfactory if the object is attained without detriment to the durability of the fabric. They are very unsatisfactory if the rug is injured.

The practitioners of “treatment” maintain that their processes simply put a finish on the rug.

Page Eight

Lovers of antique rugs, wedded to the old dyes and old methods, maintain, on the other hand, that the "treatment" processes are a fraud. Whether these processes are to be approved or not, they are probably here to stay. They will be practised as long as the vast majority of rug buyers demand old color effects in new rugs. A large portion of the oriental rugs on the market to-day are acid-treated. Many of them are sold as antiques, because genuine antique rugs are exceedingly scarce and very costly.

Purchasers need not hesitate to buy "treated" rugs, if they have a proper guarantee from a responsible source that the rugs have not been injured: that is, that they will wear out through service and not disintegrate as a result of the "treatment."

The creation of an artificial sheen is also part of the "treatment" process. The rug is "panned," much as velvet is, under hot cylinders, ordinarily after an application of glycerine or paraffin wax. The sheen is not permanent; it disappears with wear and with washing; but in the course of time it will be replaced by a natural sheen, if the pile of the rug is good.

"Treatment" covers also the changes that are made in individual colors. Reds, yellows, greens, and blues are easily converted into other colors by expert dyers. Ink is frequently employed as a last process to color the exposed warp when the acid has over-bitten certain portions of the pile.

These facts in regard to the "treatment" of rugs are ugly and unpleasant. It will be seen at once how they complicate the problem of rug buying, and what a source of perplexity and disappointment they may be to the inexperienced buyer. Nevertheless they do not prevent the attainment of full value in rug purchasing, if the buyer will inform himself of the new conditions or resort to the advice

Concerning
prices and
"bargains"

of those who understand them and can be trusted to treat him honestly. It ought not to be necessary to say that if a dealer sells "treated" rugs he should state the fact frankly and without reserve to his customers. There are, however, many dealers who do not do this.

As there is none too much confidence reposed in rug dealers by rug buyers, it is a common thing for a collector of rugs to be asked by friends to furnish them a list of oriental rug values. The idea back of the request is that the various kinds of rugs of a given size have something like a uniform value; for example, that Afghan rugs about seven by ten feet are worth approximately one hundred dollars. Those who make the request contemplate going into the market with their list and buying such rugs as please them and are priced according to their schedule. The idea is so prevalent among rug buyers that a service may be rendered them by showing why generalizations concerning rug values are impossible.

The three
values
of rugs

There are three possible values in every oriental rug — the utility value, the art value, and the collector's value. The utility value depends entirely upon the durability of the fabric as a floor covering. The art value depends on the color and design of the rug rather than on its texture, though fineness of texture is desirable. The collector's value depends on the rarity of the art value.

The utility value has already been described. Art values in oriental rugs are like art values in pictures. The rugs, indeed, bear the same relation to the floor that the pictures bear to the wall; and it would be just as absurd to speak of Raphaels being worth a hundred thousand dollars a square foot, or Millets ten thousand dollars, as to attempt to measure the value of oriental rugs by name and size.

Page Ten

These three values, if they co-exist in a rug, cannot be disassociated. Certain dealers advertise that they disregard the art and collector's values of the oriental rugs which they offer for sale, and price their goods in "cold blood" on utility value alone. The argument may be plausible enough to sell goods, but it has no foundation in fact, for the reason that no dealer can buy rugs on utility value alone. This is true whether he buys by the piece or by the bale. When good and bad rugs, artistic and inartistic, rare and common, are sold as a lot, the wholesaler frequently places the valuable rugs in the bale for the sole purpose of disposing of the poor ones. If the rugs are bought by the piece the manufacturer pays for art value in the quality of the material and the skill of master weavers; the importer pays for art value to the manufacturer or to the eastern middleman; and the retailer pays for art value to the importer. These values persist whether the dealer imports his own goods or buys from a wholesaler. The business of importing oriental rugs has been so perfected that only with the largest amounts of capital can these goods be bought abroad to advantage. The tourist who thinks to save money by buying his rugs in the East ordinarily pays the long price.

The existence of these three possible values in every oriental rug makes a fair comparison of prices very difficult for the purchaser. Rugs which appear to the buyer quite alike and equally valuable, may in fact be as far apart, in quality and worth, as the work of Michael Angelo and that of Gustave Doré.

It follows that oriental rugs are valued and priced according to their individual worth, and that an honest dealer cannot ask five hundred dollars for a two hundred dollar rug, or confess attempted extortion by reducing a rug from five hundred to two hundred dollars.

Warning may fairly be given the rug buyer against dealers who fail to mark their goods in plain figures, against the auction room, and against sensational advertising. At the ordinary rug auction extravagant and false statement is at its height, and generally the bids are as fictitious as the merits of the rugs are over-estimated. The rugs are consigned largely by wholesalers who wish to dispose of the left-over portion of a shipment, or by firms which practise the purchase of cheap rugs with possibilities. These rugs undergo every process of conversion, become "the rarest of antiques," and are sold only when the bids advance to a satisfactory figure.

The advertising of oriental rugs, as frequently practised, is discreditable. Much may be conceded to the hyperbole of commercial language, but to one who knows rugs, the advertisements day after day are as grotesque as if a picture dealer advertised two thousand museum Raphaels at thirteen dollars and ninety-eight cents each, or a book dealer advertised: "We have just sent our buyer to London and purchased seven hundred thousand dollars' worth of the first folios of Shakespeare. These are going like hot cakes. Scholars and book collectors say we have sold more good first editions of Shakespeare at ridiculously low prices than ever before in the history of poetry." The public would laugh at this; the most zealous advertising agent would not render his house ridiculous by displaying it. Yet, many advertisements of rugs are no less ridiculous.

HOW TO IDENTIFY ORIENTAL RUGS

There are three kinds of weaving in oriental rugs — the Khilim, the Soumak, and the rug with pile. The first of these weavings and the earliest type of oriental rug is that known as the Khilim. It is a rug of two members only — warp and weft — and consequently has a smooth surface. The weft, which is dyed, is carried over and under the warp threads by means of a needle. As the designs are made by using weft thread of different colors, open spaces appear between the warp threads where the changes of color are made. Since the weft ends are cut off close to the fabric the back and face appear absolutely alike. The numerous open spaces between the warp threads and the similarity of the two sides are the sure signs of a Khilim. Although fine Khilims are exceedingly light in weight, and coarse ones much lighter than rugs with pile, they are used in the East as floor coverings. These are probably the same kind of rugs that were made by the early Egyptians, the Assyrians, and Babylonians.

The three
weavings and
the earliest
form, the
Khilim

Each of the great rug districts — Persia, Kurdistan, Asia Minor, the Caucasus and Turkestan — produces a Khilim. In general, the Persian Khilims or Sehnas can be identified by their closeness of texture in comparison with which all other Khilim textures are coarse; the Kurdistan Khilims by the particolored thread woven through the mat at the end; the Turkish or Kis Khilims by the prayer design — a niche at one end — and the seam in the center joining the two sections of the large Khilims of this variety; the Shirvan Khilims of the Caucasus by their numerous horizontal stripes, about a foot wide; and the Khilims of Merv, in Turkestan, by their diagonal defining lines.

The coarse Khilims are very serviceable for the

Page Thirteen



SEHNA KHILIM (*Persian*)
Herati Design

Page Fourteen

floors of bedrooms, and the finest make decorative wall pieces, table and settle covers. No rugs are in more demand by discerning collectors than really choice Khilim antiques. Their lightness and simplicity give to them — especially to the Sehnas — a refinement which can be found only in the finest rugs of the other weavings.

The second form of weaving, a development of the Khilim, is that commonly known as Cashmere, though the proper name is Soumak, an abbreviation of Shemakha, which is the name of the town in the Caucasus where this weaving is done. It is a rug of three members — warp, weft, and stitch. The stitch is flat woven with a needle on the warp, making a second oriental rug weaving with a smooth surface. The distinguishing feature of this weaving is the long, loose ends of stitch yarn at the back of the rug, as at the back of Cashmere shawls. The designs follow the order of the Caucasian rugs, medallions and numerous geometrical patterns. The best of these rugs are far more serviceable than is usually supposed. Their surfaces are compact with rows of stitches, sometimes twenty to the inch, perpendicular, and the numerous long threads at the back serve as a buffer between the back and the floor. The poorer grades, on the other hand, are too loosely woven — have too few rows of stitches — to make satisfactory floor coverings. Although the antiques are among the most beautiful of all the oriental productions, the new Soumaks generally contain too much gaudy dye to be attractive.

The second
form, Soumak
or Cashmere

The third and last form of weaving — the rug with a pile — is a rug of three members — warp, weft, and knot. The knots are tied by hand, one at a time, usually in rows, on the warp threads. The weft is merely a binder, drawing the knots close together.

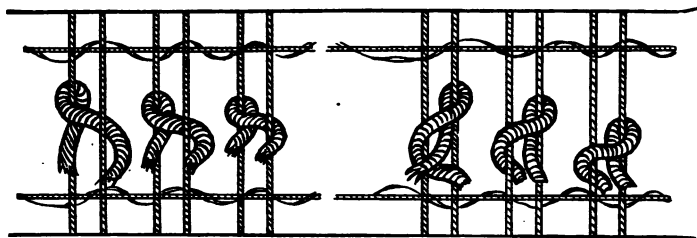
The third
form, rugs
with pile



Soumak or Cashmere Rug (*Caucasian*)

The knots are of two kinds, the Sehna or Persian, and the Ghiordes or Turkish. When the Sehna knot is used the pile threads come to the surface of the rug between each two strands of warp. The result is a rug with fine texture, short pile, and sharply defined design. When the Ghiordes knot

The two
kinds of
knots



SEHNA OR PERSIAN KNOT

GHIORDES OR TURKISH KNOT

is used the pile threads come to the surface only between each two pairs of warp threads. The result is, comparatively, a coarse rug with long pile and less detailed design.

The wearing quality of rugs made in the Ghiordes and Sehna knots differ very little, if at all, by reason of the knot, but rather by reason of the difference in the amount and angle of the pile. Pile that is long and lies flat, as in most of the rugs of Ghiordes weaving, has substance and "give" enough to resist hard wear. Pile that is short and upright, as in most of the rugs of Sehna weaving, is compact, but light and resistant. The Sehna weaving produces, as a rule, the greater art merit. The unconditioned statement that either of these weavings will "last forever" or even for a lifetime, under heels, is absurd. The lasting quality of even the poorest oriental rugs is remarkable, but it depends on the way the rugs are used and cleaned. Heavy and even moderate beating eventually ruins them. Very light beating with a wicker beater is allowable. Sweeping, washing,

Page Seventeen



KARABAGH RUG (*Caucasian*)

and cleaning in the snow are most to be recommended.

In the three kinds of weaving there are produced over one hundred different kinds of rugs, named after the towns and districts in which they are made, and after the people who make them. These are identified by innumerable details of design, material, construction, and finish. For example, the antique Karabagh rugs (Caucasian) are made with the Ghiordes knot, about sixty to the square inch, with wool warp, weft, and pile, and are finished at one end either by a simple fringe or numerous loops of warp, and at the other by a mat in which the web is turned back and sewn down. The sides are usually selvaged. The wool, dye, and design are each generally of a kind common to the district. Knowledge of this kind covering the subject cannot be quickly acquired, nor can it be taught outside the rug laboratory. Ability to identify oriental rugs, equal to that possessed by many rug collectors, can, however, be obtained from a careful study of rug designs as shown in rug plates.

Identification

In general, the designs of Persian rugs and India rugs copied from them are conventionally floral. Turkoman designs are geometrical, usually with an octagonal basis. Turkish, Caucasian, and Chinese designs may be either geometrical, or conventionally floral, or both. In general, the weavers of each country, however prone they may be to adopt the designs of contiguous and conquering people, use patterns which are peculiar to their own country and to the district in which they live. In general, each community has a peculiar method of treating appropriated designs in a way that localizes them and converts them into a district possession. Inability to classify oriental rugs results as frequently from an inability to recognize the local treatment of appropriated patterns, as

**Generalizations
concerning
designs**

from an inability to recognize unusual materials and colors.

Design merit

Designs to have exceptional merit must be clearly defined and properly proportioned. Models of refinement, answering these requirements, are to be found among the antique rugs of Ispahan, Ghiordes, Sehna, and Kirman; models of strength among the antique rugs of Kurdistan, Bergamo, Konieh, and Kazak. Excellence of color is just as desirable as excellence of design, and for many purposes of decoration much more important.

PERSIAN (*Iran*) RUGS

Bakhshis
Bibikabad
Beshir
Burujiird
Djushaghan
Feraghan
Gorevan
Hamadan
Herat
Herez
Ispahan
Kara-Dagh
Kara-Geuz

Kashan
Kermanshah
Khorassan
Kirman
Koultuk
Kurdistan
Laristan
Mahal
Meshed
Mosul
Muskabad
Niris
Oustri-nan

Saraband
Sarakhsh
Saruk
Savalan
Sehna
Serapi
Shiraz
Souj-Bulak
Sultanabad
Tabriz
Teheran
Yezd

ISPAHAN RUG

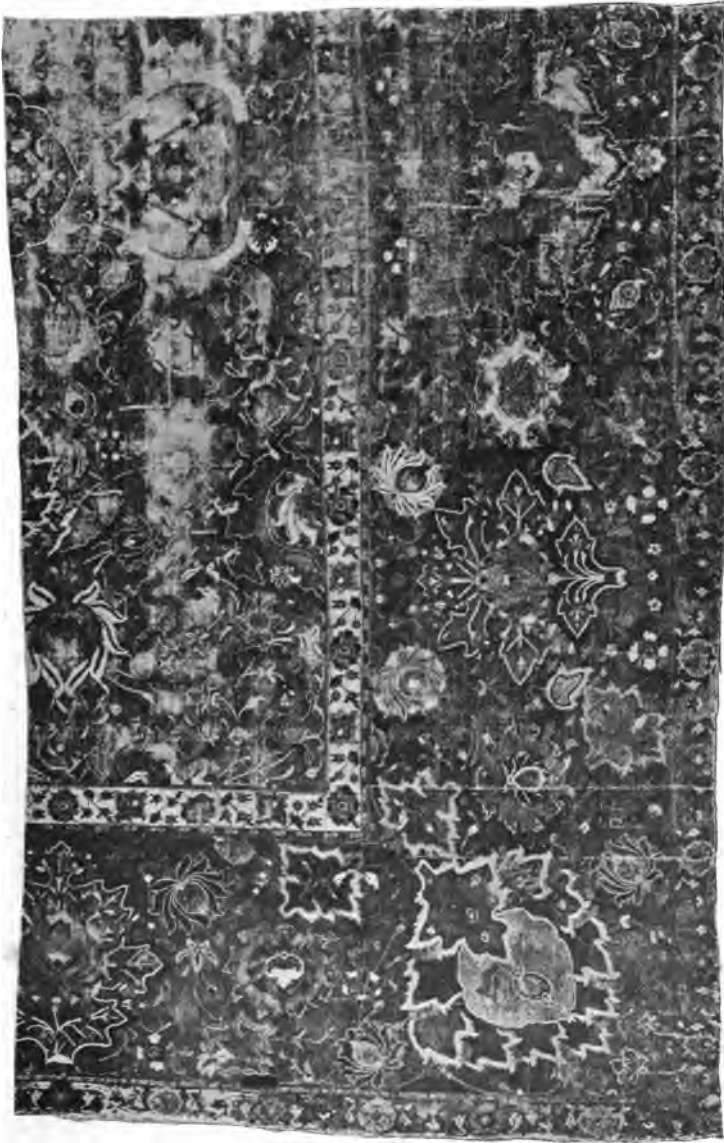
(*Persian*)

SIXTEENTH CENTURY

PROPERTY OF THE BOSTON MUSEUM OF FINE ARTS

Although this is a photograph of a fragment, the corner of a large Ispahan carpet, the type of design used by the Ispahan weavers is satisfactorily shown. It is a realistic design of high decorative order. The minutely drawn flowers and vines of the center are not independent designs; they are the dependent, connected parts of an elaborate pattern. The border is made up of three stripes, one very broad and two narrow.

As a class, the Ispahan rugs of the sixteenth and seventeenth centuries are the great rugs of the East, rivaled for pre-eminence only by the prayer rugs of Ghiordes. Made by expert weavers in the employ of the nobility at Ispahan, Teheran, and Saruk, during the period of the highest art in Persia, they are examples of the most perfect weaving skill. Fragments have sold in recent years for three hundred to one thousand dollars, and carpet size pieces for eighteen to twenty-five thousand.



ISPAHAN RUG (*Persian*)

Page Twenty-three

KASHAN SILK RUG

(*Persian*)

Buyers of oriental rugs to-day in this country show very little interest in silk rugs. Collectors generally pass them with a shrug or comment adversely on them. Yet the silk rug, in the eye and heart of the oriental, is the finest rug of them all,—the work of the most expert of weavers and the exclusive possession of royalty and men of wealth.

Our lack of interest in silk rugs can be attributed to three causes. First, good silk rugs are expensive and impractical,—in other words, they are a luxury in rugs. Second, neither the museums nor the market contain antique silk rugs to stimulate the interest of the collector. Third, the cheap silk rugs with which the market is flooded are the most intolerable of travesties on the good ones and bring the whole class into contempt.

The rug shown in the illustration is a fine example of Kashan silk. The design is harmonious,—the large ornate medallion which the Persians think necessary to the finest decorative effects, has a setting unusually in accord with it. The drawing is clear and crisp, and the color rich. The warp, weft, and pile are all the most expensive silk, and the weaving contains four hundred and eighty-four hand-tied knots to the square inch.

Most of the Persian silk rugs, known either as Kashan or Herez, are good. The Turkish silk rugs made at Hereké are frequently excellent. The silk rugs to be avoided are made at Kaisarieh, Asia Minor, in imitation of the Persian silks. Like most rug copies they are woven upside down to establish early the crown of the design, and consequently have pile which inclines upwards. Still more to be avoided are the mercerized cotton rugs which frequently pass for silk. Such rugs are built for the Western market to supply the demand for an excess of decoration at a minimum cost.



KASHAN SILK RUG (*Persian*)

Page Twenty-Five

KIRMAN RUG

(Southeastern Persia)

This piece exhibits in a general way the principal design used by the masterly weavers of southeastern Persia. In its purity it consists of large red roses arranged in clusters, or in vases set in rows, with a border of five strips similarly decorated. In this particular rug the multiplicity of details obscures the rose forms, which are suggested rather than actually drawn, and the emphasis is placed on the vases with their elaborate decoration, attendant birds, and numerous flowers. The border is not Kirman in the least, but a nomad arrangement of minute Chinese and Persian forms in splendid keeping with the detail of the general design. Genuine Kirman rugs are exceedingly scarce because of the remoteness of the district from the avenues of trade. They are not to be confused with the Kermanshah rugs or with the Turkey Kirmans. These so-called Kirmans are modern rugs, desirable for certain purposes, but strictly commercial products, made by hand under the direction of men employed by Western capitalists.



KIRMAN RUG (*Southeastern Persia*)

Page Twenty-seven

OLD HEREZ RUG

(Northern Persia)

The type of design used in northern Persia, in the manufacture of the rugs known as Gorevan, Serapi, and Bakhshis, is shown in this Herez illustration. It can be instantly recognized by its heavy, somewhat conventional floral design. Most of the rugs from this district have larger medallions, set corner designs, and more plain, solid areas. But the character of the design remains the same. A conclusive proof that this rug is an untrammelled native product and not a modern factory weaving is the faulty but possibly intentional curtailment of four of the six large rosettes of the border. Either the weaver was not sufficient master of his art to "turn the corner" properly, or else he purposely wove half figures to avert "the evil eye," forever covetous of things made perfect. The Herez district is one of the few districts from which are obtained new rugs that are a decided improvement on the old. The best Gorevans and Serapis are exceedingly serviceable.



OLD HEREZ RUG (*Northern Persia*)

Page Twenty-nine

LARISTAN RUG

(*Southwestern Persia*)

The so-called palm-leaf design shown in this rug is one of the most common and effective designs used in rug manufacture. Its numerous sources of origin — as numerous as the cities which gave birth to Homer — account for and localize its many guises. It appears most often as a simple palm-leaf, cone, or pear. But sometimes one cannot help feeling that it represents the composite crown jewel of the rulers of ancient Persia, the loop in the Cashmere River, the flame worshipped by the Zoroastrians, or the bottah, i.e., the money bag, worshipped by the every-day Persian. The treatment accorded the design in the rugs of Laristan suggests the composite crown jewel. It is an assemblage of points rather than of lines, and is much more minutely worked out than are the smaller forms found in the rugs of Saraband. This is characteristic Laristan drawing. Individual taste has made all the leaves to face one way, has created some special art effects at the edges of the field, and invented an uneffective plant and “parasol” for the border.



LARISTAN RUG (*Southwestern Persia*)

KURDISTAN RUG

(Western Persia)

The design shown in this rug is a prime favorite with rug collectors. It is called the Mina Khani, after an early West Persian "Count." On a deep blue field, red, yellow, and particolored flowers, connected by green vines, alternate in diamond arrangement. This design belongs to the Kurd weavers of western Persia. It is occasionally found in other weavings, but with treatment so little altered that the adaptation is apparent.



KURDISTAN RUG (*Western Persia*)

SARUK RUG

(*Western Persia*)

The modern oriental rugs made at Saruk are the Ispahans of the present day. Although not to be compared with the finest antique weavings of this district, they are tightly woven, gracefully designed, commonly with center medallion, and harmoniously colored with dark, rich dyes. The people who make them, living out of the paths of trade up in the Feraghan mountains, have held well to the old traditions of their art.



SARUK RUG (*Western Persia*)

Page Thirty-five

HAMADAN RUG

(Persian)

Hamadan or Ecbatana, associated in biblical history with Esther and Mordecai, was the weaving place of the best of the camel hair rugs. Made up largely of undyed camel hair of many shades often sorted and woven to streak the rug as shown in the plate, the old Hamadan with simple pole-medallion on a plain field, and plain, outside color band is a rug of unusual individuality and attractiveness. Unhappily, no good word can be said for the modern rug product of this city. The weaving of recent years is loose, and the dyes, materials and character cheap.



HAMADAN RUG (*Persian*)

Page Thirty-seven

SHIRAZ RUG

(Persian)

The rug selected for illustration here is an excellent choice, from which to point the diversity of appropriated design used by the weavers of the garden city of Persia, the city of the poets Sadi and Hafiz. The center is pole-medallion, not unlike the Hamadan rug on the preceding page, from the weavers of which it was probably taken. The center is also Herati, that is, decorated with two leaves surrounding a rosette, as in the Sehna Khilim on page 14. This pattern is taken from the weavings of Feraghan. The center might consist of the Caucasian shawl stripe, here used in the corners of the field, or the palm leaves and cypress trees of the border.

The sure signs of the Shiraz are not these appropriated patterns. They are the overcasting of the sides of the rug in several colors, the little tassels of wool projecting from this overcasting, and the broad mats at the ends of the rug as in the weavings of Afghanistan.



SHIRAZ RUG (*Persian*)

The history of the British Empire, from its first settlement in North America, to the present time, is a subject of great interest and importance. It is a subject which has attracted the attention of many of the most distinguished writers of the age, and which has been the subject of many of the most valuable works of history. The history of the British Empire is a subject which is of great interest and importance to all who are interested in the history of the world. It is a subject which has attracted the attention of many of the most distinguished writers of the age, and which has been the subject of many of the most valuable works of history. The history of the British Empire is a subject which is of great interest and importance to all who are interested in the history of the world.



(5) (Persian)

Page Forty-one

BIJAR RUG

(Persian)

The difficulty of designating oriental rugs by design and design treatment is amply enforced by the composite pattern of this remarkable Kurdish weaving. The rug, however, is a sampler, and therefore not of a kind frequently met with. All Asia seems to have contributed to its composition. The heavy border on the left contains the Chinese cloud band and tarantula. The other borders are either Persian or Caucasian. The detached flowers, combs, vases, and other curious figures, are simply nomad, unrelated and unplanned. This rug must be identified by its material, texture, and finish.



BIJAR RUG (*Persian*)

TURKOMAN RUGS

Bokhara	{	Beshir (Bijar)	Afghan
		Katchli	Beluchistan
		Khiva	Kashgar
		Tekke	Yarkand
		Yomud	

TEKKE OR BOKHARA MAT

(*Turkoman*)

A great many people have begun their purchases of Oriental rugs with one of the Bokhara weavings, attracted by the combination of rich color and effective geometrical design. That the design is popular is evidenced by the numerous copies of it made in rugs of American manufacture. The Tekke mat here presented is typical of its class. It has the elongated octagon arranged in rows alternating with rows of diamond forms. In the Tekke rugs, as distinguished from mats, straight lines connect the centers of the octagons; and in the Yomud Bokhara the diamond forms are elaborated to the exclusion of the octagons. But this is the common design of the Tekkes, the Khivas, and the Afghans; and it is not uncommon in the Beluchistans. The eight-pointed star in the center of the octagons and about the sides of the diamonds is said to have represented the Deity to the ancient Medes.



TEKKE OR BOKHARA MAT (*Turkoman*)

AFGHAN OR KHIVA BOKHARA

(*Turkoman*)

In the Afghan rugs, made by the Kirgiz tribes living between Bokhara and Afghanistan, the octagonal design is quartered by alternating colors, either yellow, orange, or white with blue or green. The illustration shows, further, that they are finished at the ends with broad mats in which there are colored stripes.

However great the diversity of opinion concerning a thousand and one matters pertaining to oriental rugs, dealers and buyers are agreed that an Afghan rug is one of the best inexpensive rugs on the market. Care must be exercised in the selection, however, as the "buried-wash" or lime steaming to which many of them are subjected has a particularly vicious effect on their material.



AFGHAN OR KHIVA BOKHARA (*Turkoman*)

CHINESE RUGS

Pekin
Tientsin

Thibetan
Samarkand

PEKIN RUG

(Chinese)

Present day interest in Chinese rugs is to be attributed to their wonderful richness of color, their simple, interesting designs, and their scarcity. In general they are coarse-woven, light in weight, and lacking in rigidity. In other words, they are wonderful pieces of decoration and comparatively poor carpeting.

The border of this rug contains the Chinese seal or crest, the coin, the svastika, and numerous symbolical bats. The center consists of the invariable circles of happiness, two butterflies representing cupids, a branch from a pomegranate tree with its fruit, a tea plant, an apple bough, and numerous flowers, such as the lotus, the lily, and the everlasting flower.



PEKIN RUG (*Chinese*)

Page Fifty-one

SAMARKAND RUG

(Chinese)

Although ordinarily grouped with the Bokhara weavings, the Samarkand rugs are Chinese by reason of their texture, material, design, and color. The design consists of the Chinese circle of happiness rather than of the Bokhara octagon, of Chinese butterflies and plant forms, and of the svastika. The wave pattern or "barber pole" design of the border, although common among the rugs of the Caucasus, is a Mongolian conceit.



SAMARKAND RUG (*Chinese*)

TURKISH (*Asia Minor*) RUGS

**Akhissar
Anatolian
Bergamo
Demirdjik
Ghiordes
Kaisarish**

**Karaman
Kir-Shehr
Konieh
Kulah
Kurd**

**Ladik
Meles
Oushak
Smyrna
Yuruk**

GHIORDES PRAYER RUG

(*Turkish. Western Asia Minor*)

2
The prayer rugs of the town made famous as Ghiordium by the knot which Alexander severed, and which in simpler form the rug weavers have been tying ever since, are among the choicest rugs the Orient has produced. The design is architectural, as the niche or mihrab in which the worshipper places his head represents an archway into a mosque. The decoration consequently is utterly unlike the decoration of an ordinary rug. It suggests the modelling about the doorway itself. Persian floral design appears only in the vine border. The design as a whole can be confused only with the design of the prayer rugs made in the neighboring district of Kulah. Modern Ghiordes rugs are among the poorest, if not actually the poorest rugs that are made in the East to-day. They are so bad that fine antique Ghiordes pieces have been offered for sale under other names to avoid a mistaken condemnation.

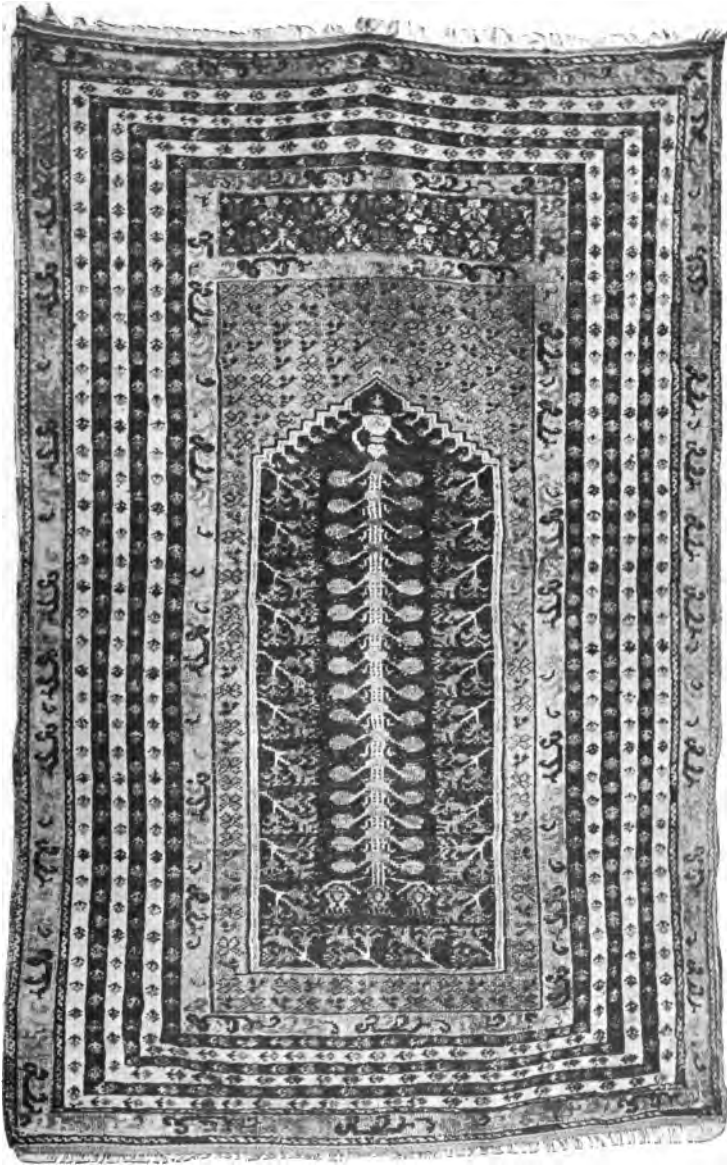


GHIOIDES PRAYER RUG (*Western Asia Minor*)

KULAH PRAYER RUG

(Turkish)

The Kulah prayer rugs, rivals of the Ghiordes prayer rugs in popular esteem, seldom show the mastery of design, color, and texture to be found in the Ghiordes weavings. They differ in design from the Ghiordes in two important particulars. First, the centers of the Kulahs are commonly filled with pattern, whereas most of the Ghiordes centers are solid color. Second, the borders of the Kulahs consist of numerous stripes, alternating in color and carrying minute designs, whereas the Ghiordes border consists properly of three stripes, one large and two subordinate, with fairly large design. The Kulah and Ghiordes rugs shown in the illustrations differ further in niche and panel. The Kulah has a serrated instead of a plain niche, and only one cross panel instead of two.



KULAH PRAYER RUG (*Turkish*)

Page Fifty-nine

KIR-SHEHR PRAYER RUG

(*Turkish*)

Kir-Shehr rugs are ordinarily grouped with numerous other kinds under the general name of Anatolian. The Kir-Shehr rugs differ from the run of Anatolians, however, in that their weavers attempt detailed Persian design. The outside border stripe is vine and leaf; the main stripe is divided into squares by the cypress tree; the center design is an inverted tree of life. All of these are Persian elements. The three inner border stripes are copied directly from the Kulah weavings. As in the Kulah rug there is only one cross panel, but this panel appears at the bottom of the rug instead of at the top.

The weft of the Kir-Shehr rugs is dyed wool as in the Bergamos. The sides have an added selvage colored like the mats at the ends. The color in general is rose, green, and light blue.



KIR-SHEHR PRAYER RUG (*Turkish*)

Page Sixty-one

BERGAMO HEARTH RUG

(Turkish. Western Asia Minor)

The designs found in Bergamo rugs are unusually individual; in other words, Bergamo weavers are inventors and adopters of pattern rather than copyists. In this instance, the weaver has made a novel and effective use of the Daghestan latch-hook. Arranged on blocks and rods it has the appearance of a tendril. The design as a whole, with niche at each end, is that of a hearth rug. The craftsmanship here shown is representative of the best drawing of Asia Minor.



BERGAMO HEARTH RUG (*Turkish. Western Asia Minor*)

BERGAMO RUG

(*Turkish. Western Asia Minor*)

The design of this rug is another attempt on the part of a Turkish weaver to give a floral appearance to a geometrical form. The drawing is not Persian, as a moment's comparison will show. Four large "axe-hewn" leaves with stems and edges barbed with hooks, form a setting for an ornate medallion, based on an eight-pointed star, two octagons, and a square. At each end of the field between the leaves is a rectilinear tree or plant. Rosettes and Rhodian lilies make up the border. Three fourths of the design, therefore, is pseudo-Persian.

Bergamo is the ancient town of Pergamos, famous as the location of one of the early Christian churches.



BERGAMO RUG (*Turkish. Western Asia Minor*)

CAUCASIAN (*Russian*) RUGS

Baku
Cashmere
Daghestan
Derbend
Ghendje

Kabistan
Karabagh
Kazak
Lesghian
Malgaran

Shirvan
Soumak
Tcherkess
Tzitki

DAGHESTAN RUG

(Caucasian)

Comparison of this illustration — the first of the Caucasian series — with the Persian rug illustrations, will emphasize the geometrical character of Caucasian design. Geometrical medallions, hooks, stars, octagons, barber poles, and serrated lines take the place of flowers, leaves, and vines.

The Daghestan rugs are the mosaics of rug weaving, — the rugs of inlay and sharp contrast. The design is geometrical. The important single motive is the latch hook, which here appears in the main border and which is frequently attached to the larger designs for additional ornament. These rugs come often with the prayer pattern. They are usually small in size, averaging three to four feet in width by five to six feet in length. The material is wool — warp, weft, and pile. The fringe is fret-woven and the sides are selvaged in colored wool.



DAGHESTAN RUG (*Caucasian*)

Page Sixty-nine

KABISTAN RUG

(Caucasian)

The Kabistan rug is a Daghestan from the district of Kuba. It is given a separate classification because it differs from the Daghestan in four important particulars. First, it is not an all-wool rug like the Daghestan. The weft and sometimes the warp is cotton. Second, it is finer woven than the Daghestan. Third, it is decidedly oblong in shape, and larger than the average Daghestan. Fourth, it is never woven in the prayer design and is frequently strewn with conventional flowers.



KABISTAN RUG (*Caucasian*)

Page Seventy-One

Digitized by Google

SHIRVAN RUG

(Caucasian)

Shirvan and Daghestan rugs are very similar. To the novice they seem identical. Dealers, too, are frequently at a loss to mark a distinction. The chief points of difference are these: First, the Shirvan is the coarser rug. Second, moved by the spirit of greatest gain, the Shirvan weavers have cheapened their product in material and dye. Third, influenced by the weavers of Persia, with whom they have a close relation, they frequently use cotton for weft and selvage, and are inclined to imitate Persian design.



SHIRVAN RUG (*Caucasian*)

BAKU RUG

(Caucasian)

All palm-leaf designs are not Persian. Those in the Laristan rug on page 31 are floral or crown jewel devices. These of Baku, on the other hand, are rectilinear, and each contains a small rectilinear leaf, enclosed as seed within fruit. Other geometrical features of this rug, foreign to Persian design, are the excellent latch-hook border, the serrated center medallion, and the serrated corners.

Designs made up of large palm leaves are used at the extreme north and south of the great rug weaving district, either in the Caucasus or in southern Persia. Small palm leaves are characteristic of the weaves of Saraband and Kurdistan, in central and western Persia.



BAKU RUG (*Caucasian*)

KARABAGH RUG

(Caucasian)

That numerous Persian floral forms should be used in the Karabagh rugs is not surprising in view of the fact that, until recent times Karabagh was a Persian province. In this rug the design is Persian, except the saw-tooth leaves of the outside border, the ribbon lines separating the borders, and the jewel boxes alternating with the rose-bush pattern in the center stripe. Such a design gives the novice his greatest difficulties.



KARABAGH RUG (*Caucasian*)

Page Seventy-seven

KAZAK RUG

(Caucasian)

The Kazak rugs are made by the Cossack nomads,—shepherds and bandits, related to the Russian Cossacks,—living about Mt. Ararat. They are easily identified among the Caucasian weavings by their bold designs, their strong colors, their firm, heavy texture of long pile, and their square or nearly square shape. The peculiarity of their construction is the use of four lines of weft between each row of knots. The pile reclines as a result of this padding and scintillates from side exposure. The tarantula device shown in the border is as common to the Kazak design as the latch hook is to the designs of Daghestan. The break in the design at the upper left-hand corner of this rug is the result of cutting and piecing.



KAZAK RUG (*Caucasian*)

MAP OF THE ORIENT
SHOWING THE
PRINCIPAL RUG PRODUCING
DISTRICTS



This book should be returned to
the Library on or before the last date
stamped below.

A fine is incurred by retaining it
beyond the specified time.

Please return promptly.

DUE JUN 11 '66 FA

DUE NOV 20 '70 FA

1085 D58

Oriental rugs,
Fine Arts Library

AGH7528



3 2044 033 304 460

\$30.00

1085. D58

Dilley

Oriental Rugs

DATE	ISSUED TO
APR 11 '28	J. Shea, Hiden
OCT 2 '28	Chamber li
NOV 11 '28	W. K. Brown
DEC 11 '28	Mrs. Down
APR 12 '29	Recall
APR 20 '29	2
Aug 23 '29	
SEPT 1 '29	
1/14	
Se	

1085
D58

